

# JUNIOR Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 36, Number 1  
- 37

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# FOR THE NEW SCHOOL YEAR...ON JUNIOR ARTS'



**Evelyn Beard**

... received the Bachelor of Science degree from Texas State College for Women and the Master of Arts degree from New York University. She also studied at the Cleveland School of Art, the Art Academy of Cincinnati, the University of California at Berkeley and the California College of Arts and Crafts at Oakland. She has a wide background of teaching at all grade levels and is now Consultant in Art Education in the Dallas Independent School District.

Miss Beard's creative activities include metalsmithing, jewelry, ceramic sculpture, pottery, painting and print-making. She has exhibited in many exhibitions and her serigraphs have found numerous buyers in the midwestern states. To this list of activities she adds photography as a hobby and she is active in various professional associations including the Dallas Print Society, the Dallas Art Association and the Texas Printmakers.



**Katherine Comfort**

... took her Bachelor of Science degree from Georgia State College for Women and Master of Fine Arts and Art Education from Teachers College, Columbia University. She also studied at Pratt Art Institute, Emory University, Thurn School of Modern Art at Gloucester, Black Mountain College and Highlands University. At present Miss Comfort is Supervisor of Art for the public schools of Atlanta, Georgia.

Miss Comfort is a traveler. She has made a study tour of nine European countries, she has spent three summers in Mexico and has just completed a tour of the west coast paying special attention to city school systems with outstanding art programs. In her spare time she paints and works in various craft areas, but she insists, "Teaching is the most creative and rewarding job of all."



**Reid Hastie**

... received the Bachelor of Science degree from the State Teachers College at Edinboro, Pennsylvania, the Master of Arts Degree from the University of West Virginia and his doctorate from the University of Pittsburgh. He has also attended the graduate schools of Harvard University, Carnegie Institute of Technology and the University of Minnesota. He has held a variety of teaching positions and has taught at all grade levels. At present he is Associate Professor in the Department of Art Education at the University of Minnesota.

Dr. Hastie is a member of and has held office in numerous professional organizations. He is a member of such honorary fraternities as Phi Delta Kappa, Omicron Delta Kappa and Delta Phi Delta. He has exhibited oils and water colors in both regional and national shows and in a number of museums and galleries including Carnegie Museum and the Minneapolis Institute of Art. His articles have been published in the National Art Education Bulletin, the Western Arts Bulletin, the Journal of Experimental Education and the Research Yearbook of the National Art Education Association.



**Sr. Mary Thomasita, O. S. F.**

... received the Bachelor of Education degree from Milwaukee State Teachers College and a Master of Fine Arts degree from The Art Institute of Chicago. At present she is Assistant Professor and Head of the Art Department at Cardinal Stritch College in Milwaukee.

Her work has been exhibited with the Catholic Art Association, Liturgical Arts Society, Wisconsin Painters and Sculptors and independently in Milwaukee, Chicago, New York, Seattle, Dallas, Detroit and other cities. She is a member of the Catholic Art Association, College Art Association, Western Arts Association, National Art Education Association, Liturgical Arts Society, Wisconsin Painters and Sculptors, Milwaukee Art Institute Exhibition Committee, and she is Chairman of the Gallery of Interpretation at the Milwaukee Art Institute. Sister Thomasita has executed commissions in sculpture, painting, design and metal for churches, schools and individuals throughout the United States.

# EDITORIAL BOARD...8 NEW ADVISORS:



**Archie Wedemeyer**

... graduated from the University of California at Los Angeles and completed graduate studies at Chouinard's Institute of Art, the University of Southern California and Graduate School, Claremont Colleges. He has had wide teaching and administrative experience and at present is Director of Art Education, San Francisco Unified School District, San Francisco, California.

The offices he has held in art and educational associations are too numerous to list in their entirety, but they include the Executive Council of the Pacific Arts Association and the National Art Education Association, the International School Arts Program and the National Legislative Committee.



**Derwin W. Edwards**

... received his Bachelor of Science degree in Education from Miami University, Oxford, Ohio, and Master of Arts degree from Western Reserve University. He has been a student at the Cleveland Institute of Art and has almost completed requirements for the doctorate degree from Pennsylvania State University. At present he is head of the Department of Art Education at Miami University, Oxford.

His teaching experience includes supervising art in the Irwin Elementary Schools and teaching art and industrial arts in the Irwin Junior High School of Irwin, Pa. As a Special Training Instructor in the U. S. Army, Mr. Edwards worked with illiterate soldiers and later served as a psychiatric social worker. He has taught at the Buffalo State Teachers College and has held numerous offices in professional organizations including Second National Vice-President of Delta Phi Delta and President of the Penn State Graduate Club in Art Education (which he founded in 1951). He has served on the Council of the Western Arts Association and as Manager of the Commercial Exhibits and Advertising for the Second National Art Education Convention in St. Louis. He will continue in this position for the Third National Convention in Cleveland next year. He holds active membership in many organizations including Kappa Phi Kappa, Phi Delta Kappa, American Association of University Professors, Committee on Art Education and the National Art Education Association.

Mr. Edwards has exhibited his hand-screened textiles and enamels at the Dayton Art Institute, Richmond Gallery, Florida State University, the University of Maryland and Penn State University. His active participation in state, regional and national associations as well as his established reputation as a speaker and discussion leader well qualify him to provide you each month in *Junior Arts & Activities* a new column entitled PROFESSIONALLY SPEAKING ... Watch for it!



**John Lidstone**

... attended the University of British Columbia, the Provincial Normal School and the Vancouver School of Art prior to starting his teaching career. Later he studied at Teachers College, Columbia University, and after completing degree requirements he was financed by the Imperial Relations Trust to make a survey of art education in Great Britain and Sweden. As a result of this study he was made an Associate of the Institute of Education, University of London. His teaching experience includes that of a classroom teacher, an art specialist and a principal. He has taught in schools ranging from rural single rooms to large city systems. At present he is supervisor of Arts and Crafts for the Vancouver School Board Vancouver, British Columbia.

Besides his duties as Supervisor of Art, Mr. Lidstone finds time to lecture regularly on art education methods for the advanced teacher training classes sponsored by the Provincial Department of Education. He serves as Chairman of the Art and Television Committee connected with the Canadian Broadcasting Corporation and is Executive Vice-president of the Vancouver Community Arts Council.

**Olive Riley**

... took her Bachelor of Arts degree at Barnard College and the Master's degree from Teachers College, Columbia University. She has taught at Teachers College and has served as Chairman of Art at the Washington Irving High School in New York. At present she is Director of Art for the Board of Education, New York City, in charge of art programs for elementary, junior and senior high schools.

Miss Riley is well known as a writer. She was co-author of *Art Appreciation* with Collins and *Exploring Art* with Kainz. She is author of *Your Art Heritage*. Though we have evidence to the contrary, Miss Riley insists she is not photogenic!





Paper for three-dimensional art?

Here are finished products and a demonstration to how it's done.

Character mask on opposite page is 15 inches high. Illusion of modeling is produced by simple scoring on comparatively flat areas and overlapping of planes.

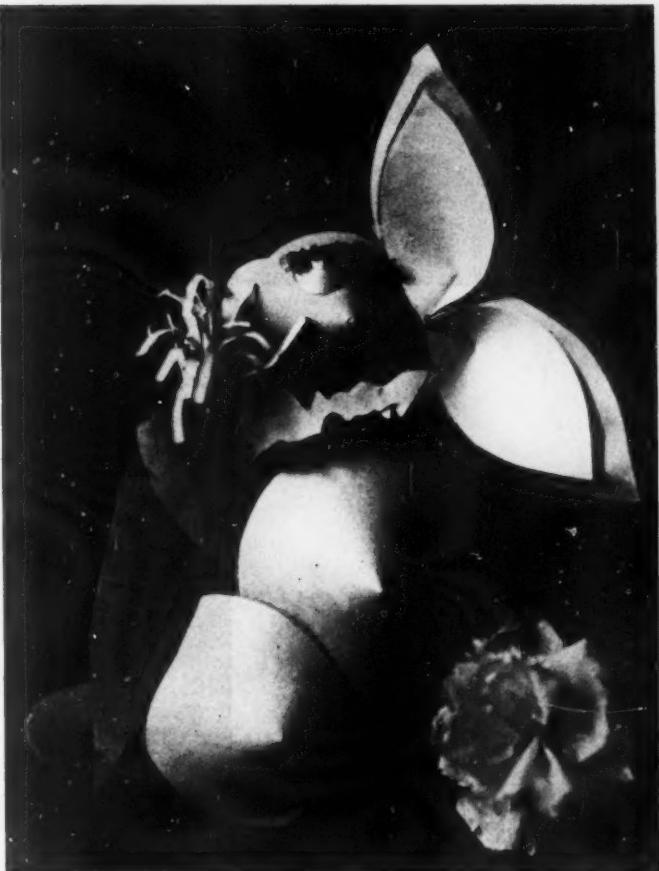
Random cuts, folds, curves and "look-throughs" make paper mobiles (above). Each one is about eight inches across. Students checked their preliminary work (in heavy white typing paper) by holding the piece in various positions under a bright light to show up interesting shadow patterns. Final mobiles are made of good grade construction paper, fastened with rubber cement and hung with gray nylon thread.

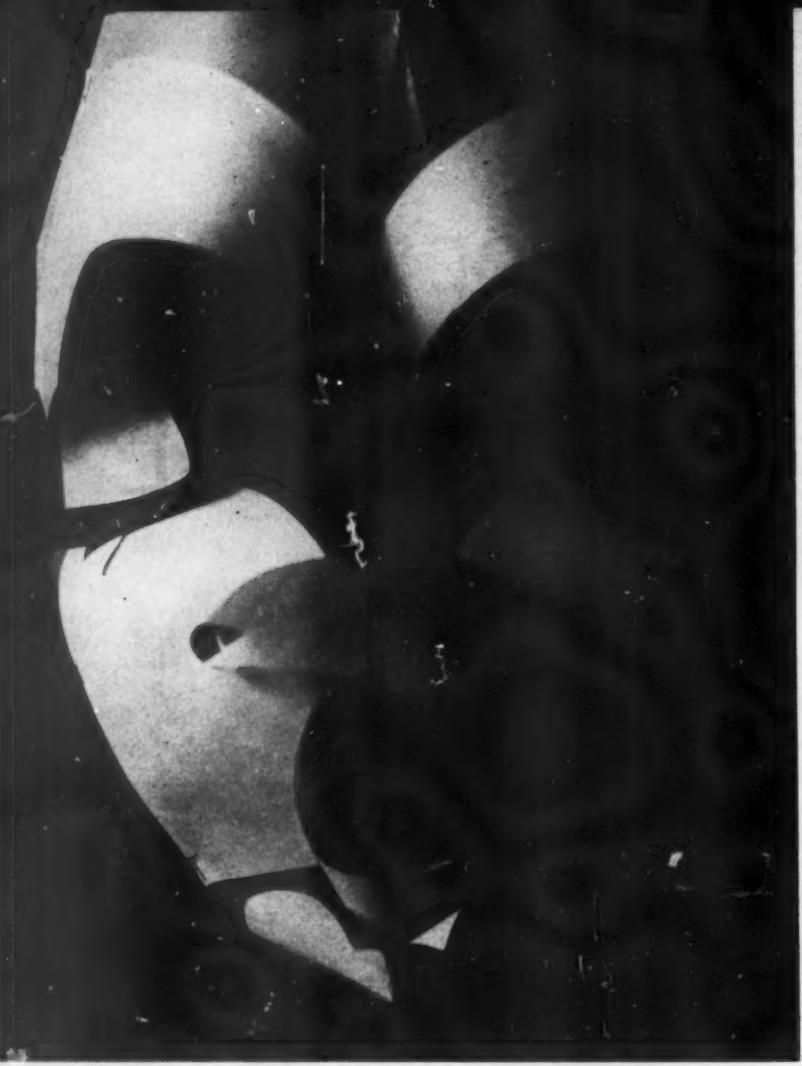
Bunny rabbit (right) gets his three-dimensional look from overlapping, slightly curved areas. Body is colored construction paper and tail is of frayed Kleenex. Small tabs cemented to the various parts attach him to colored cardboard background.

# PAPER SCULPTURE

By CHARLES B. JEFFERY

Director of Art  
Shaker Heights Public Schools  
Shaker Heights, Ohio





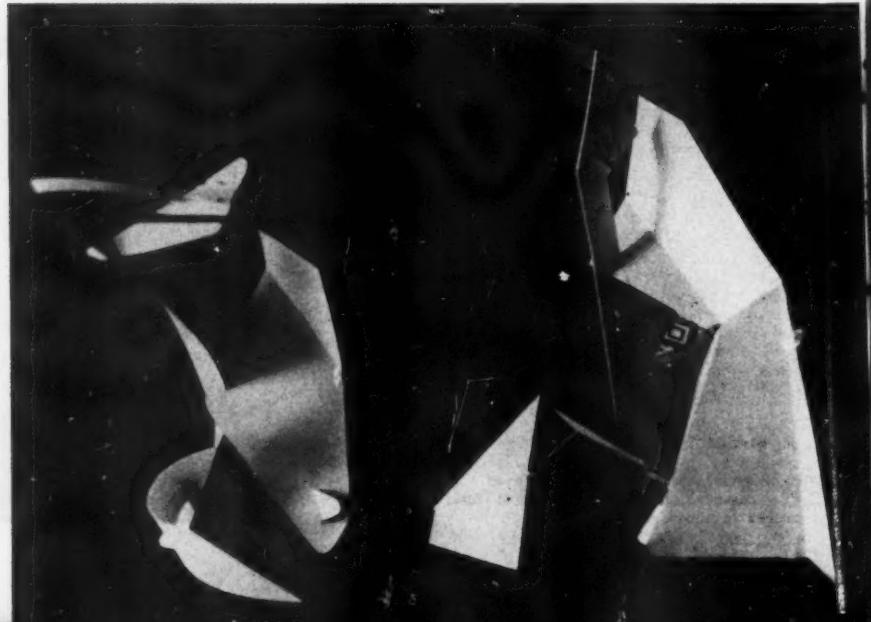
## PAPER SCULPTURE

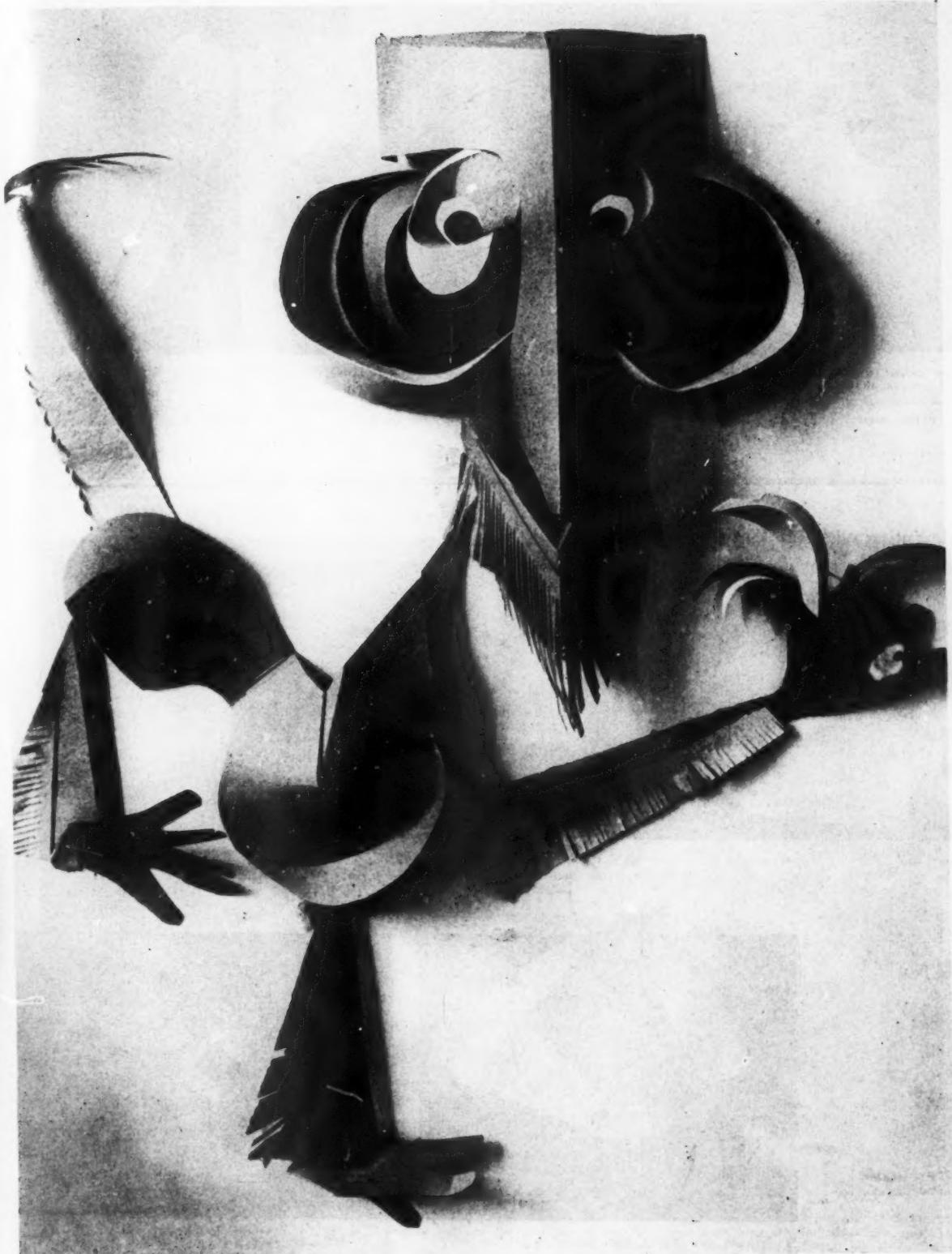
continued

Shaker Heights High School art student made large mask to be placed over a recreation room fireplace for a Halloween party. It combines yellow, red-orange and dark green construction paper and all parts are stapled together. It is 20 inches high.

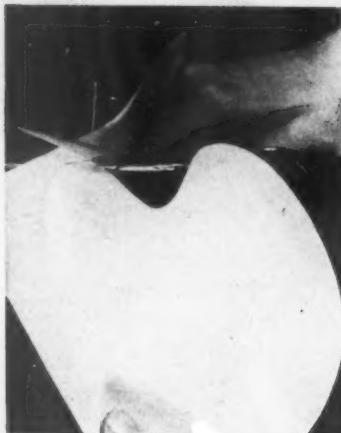
Small scored and curved shapes were bent and glued to background with tabs to produce lively, decorative monkey (opposite page). Student's excellent sense of design is highlighted by her use of extremely simple paper sculpture techniques. Monkey is 14 inches high.

Experiments with shirt cardboard led to the abstract sculptures below. A random-cut shape with a variety of sides and angles was made first, then slots were cut in from the edges. The cardboard was scored and bent so the flat areas could be interlocked in different ways. A base naturally developed, then additional interlocking areas were attached. When the experimental model was completed it was easy to take apart since it was held together without pins, staples or paste. The trial model was flattened and traced on heavy white paper, cut out, scored, slotted and bent like the original model. Some students added simple motifs in tempera paint.

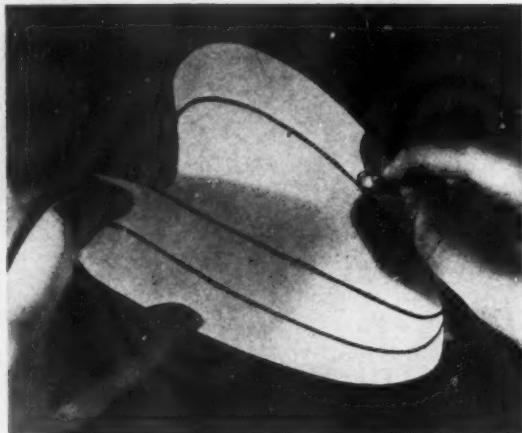




## Folding and Cutting a Curved Shape



1 Simple curved shape is cut freehand from construction paper. Student plans for long, flowing, curved lines — not short, wiggly ones.



2 Curved lines which are to be folded are marked, then scored with round end of paper clip. Scoring should be done on a surface which will give a little under pressure. This makes an indentation in the paper but does not weaken it.

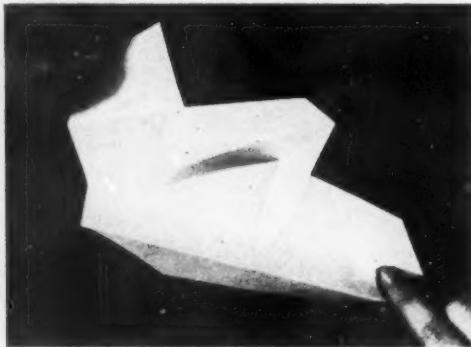


3 Scored line is carefully bent between fingers and thumb. Support the paper from underneath with one hand, while pinching fold with the other.

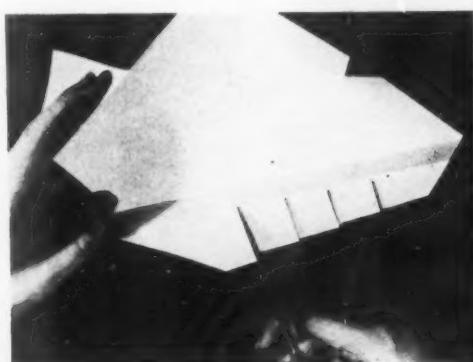
## Experimenting with Random Cutting and Folding



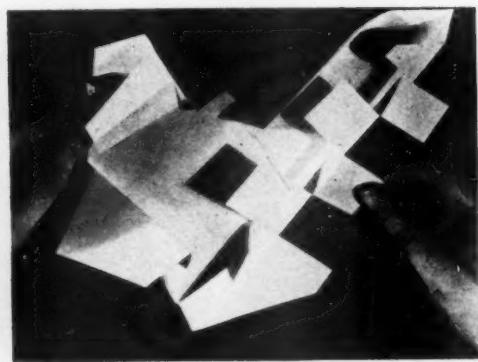
1 Random cuts in straight lines produce a variety of angles and interesting edges in a piece of ordinary white construction paper.



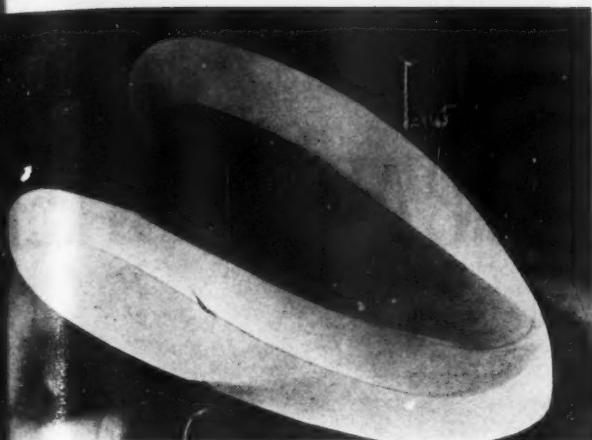
2 This student chose three diagonal lines, scored them, and then folded the paper, making the first step toward the three-dimensional quality.



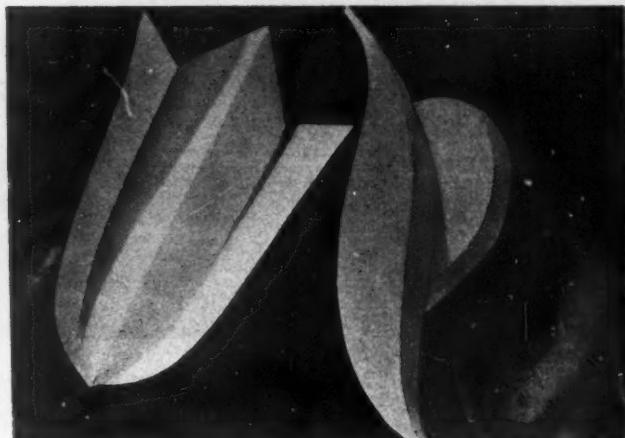
3 Straight cuts inward from the edge produce additional planes and insure an interesting edge for the finished piece.



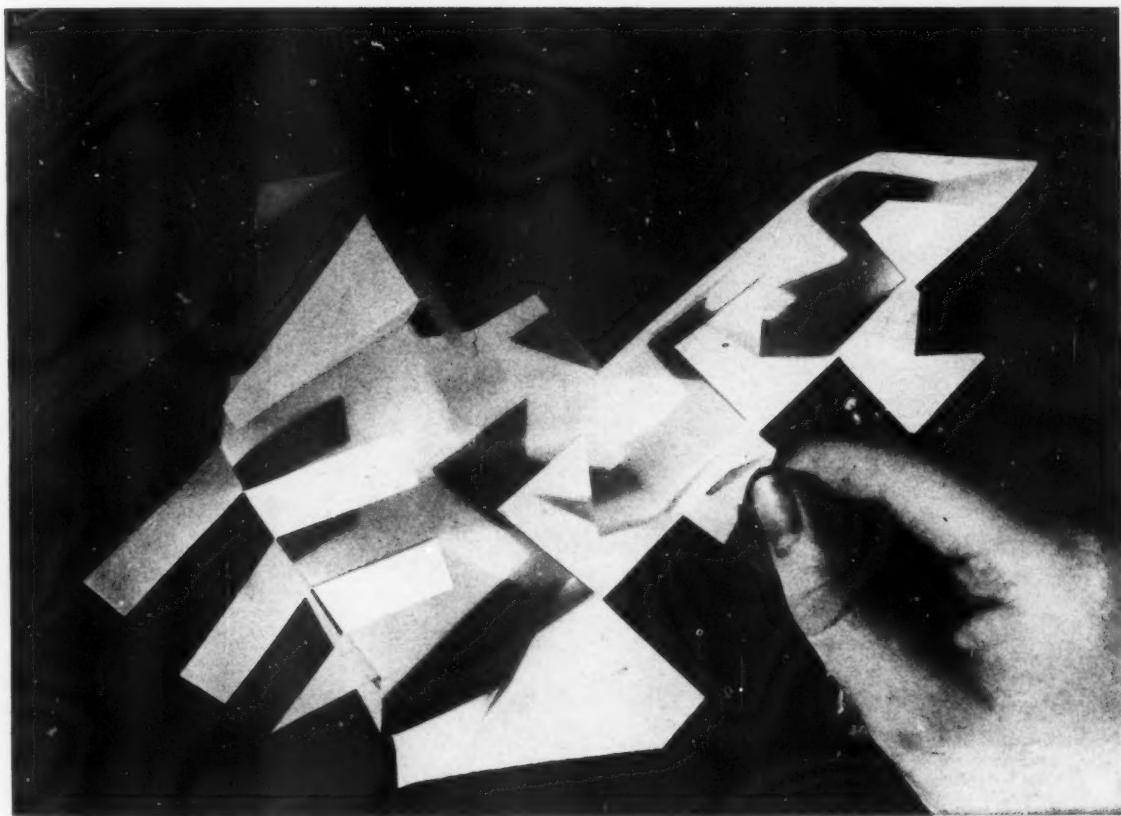
4 Folding the edge cuts in opposite directions makes the paper shape more complex. The strong cast shadows on the lower plane make for a two-layer effect.



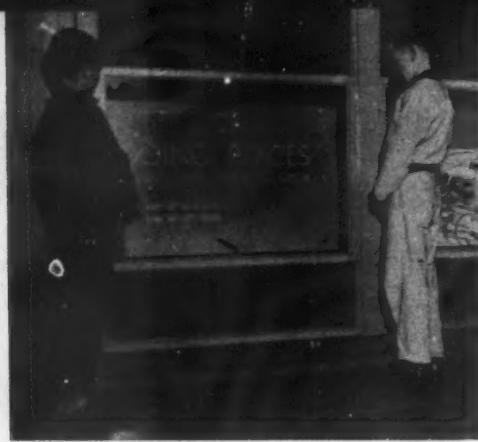
One scored line may be folded up and the next one down to create dark and light patterns. This completed shape has two folds which stand up and one in the middle which goes in. This shape might be further developed by cutting out series of openings to show a background color.



5 These are variations on scored curves which can be used in multiple units by overlapping and combining various sizes and colors. Each student should be encouraged to invent his own shapes and curves so that no two in the classroom are alike.



5 Additional parallel cuts are made and triangles snipped out of flat square planes on the right to create inverted triangles shadows on plane below. Endless variations in light and shadow patterns are possible. If two pieces of contrasting colored paper are used — fastened together with a daub of paste — random cuts and folds in all directions produce remarkable interplay of color as well as light and shadow.



1

# AN ART CENTER SC



2

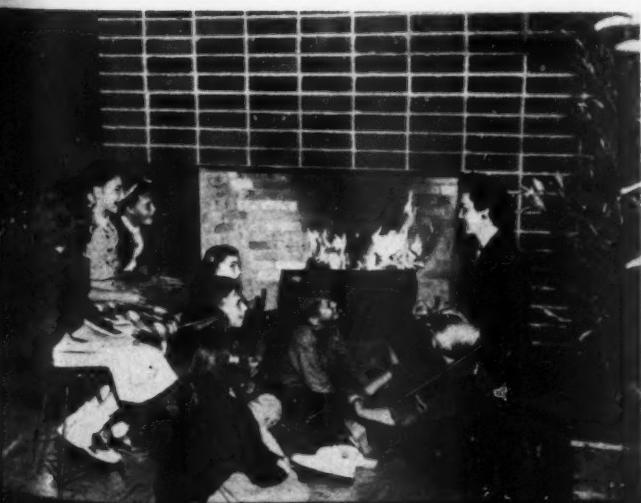
By FLORENCE VAN ECK BIRKHEAD

# ERSCALED TO SIZE...

What can an average community contribute to help keep its children normal, healthy and happy? An answer comes from Oakland, California, where a noteworthy project — the Mosswood Recreation Building and Junior Center of Arts — opened in May, 1954.

The experiment is doubly noteworthy in that it is jointly sponsored, financed and operated by a city government body, the Oakland Recreation Commission, and a private non-profit organization, the Junior Center of Arts, Inc. The latter is made up of the combined memberships of the Junior League of Oakland, the Art League of the East Bay and the Children's Theater Association. For many years these three organizations had conducted art classes for children in the 11 cities fringing on the east shore line — an area of 100 square miles. Now the classes have been centralized under one roof and their scope enlarged.

How did all this come about? Five years ago the Junior League queried 50 educators and business and professional leaders about what they thought local children needed most. The consensus was that



(1) Sheltered entrance way carries placard announcing current Junior Museum exhibit. (2) Building combines redwood, brick, stucco and large areas of glass in contemporary design. (3) Rainy day makes opportunity for story-telling hour in warmth of recreation room's fireplace. (4) There's never a dull moment in club room lined with encyclopedia patterned wall paper! (5) Two most appealing crafts are mobile- and puppet-making.



5



4



6



7



8

the children in this ever-expanding community needed a cultural center. The city's population grew 44.2 percent in eight years while the number of children under 14 increased 76.1 percent. The 1950 census showed a 113 percent increase in one decade in the number of children under five.

The enterprise was in the dream and planning stages for four years. The completed building has floor space of about 860 square feet divided into a 37x50-foot recreation-social room, two club and crafts rooms, a director's office and kitchen in one wing under the supervision of the city recreation department, and in the other wing a 28x40-foot junior museum, arts and crafts rooms and a reference library directed by the Junior Center group. Patios are placed for maximum use, one leading from the library and the other fronting on the recreation room. Functionalism is the keynote throughout the building and equipment. Work areas, sinks and flat and vertical storage bins are scaled to the size of the children who use them.

Land for the building was provided by the Recreation Commission which also appropriated half of the \$143,000 construction cost. The Junior Center of Arts raised their half of the cost by means of a series of fundraising events and through charter and associate memberships. The structure stands on Mosswood Playground, one of 81 in the city, amid tropical shrubs, giant sequoias and Norway pines. (One is 100 feet high and more than 100 years old!) A lovely magnolia tree, planted in 1860, stands outside the window wall of the art room.

The building itself is significant — T-shaped, contemporary in design, combining redwood, stucco, natural brick, stone and large areas of glass. The roof line is at different levels reaching a height of 18 feet in the recreation room. Walls of the 10x100-foot corridor are lined with white peg board for attaching flat displays.

Color plays an important part, both on the inside and the outside of the building. The redwood siding is stained driftwood grey, the trim is sage green and the tar and gravel roof is tinted coral. The building is floodlighted in the evening.

Furniture through- (*continued on page 48*)

(6) "Fun For All" room is used for classes in modern dance, puppetry and stagecraft, creative dramatics and music, and film. (7) White peg board lining corridor makes it gallery for children's work. (8) View of Junior Museum exhibit titled "Going Places" shows grids midway between ceiling and floor which allow great flexibility in making up displays.

# Build-Up vs Cut-Away

By R. D. WALKER

Art Instructor

Tucson Senior High School, Tucson, Ariz.

Completely different — but equally fascinating — are the build-up and cut-away approaches to sculpture.

The student learns the building-up process in working with clay, adding it bit by bit to his basic structure. Rolled sheets of newspaper make an excellent armature, one which need not be removed if the piece is fired. The addition of grog (ground-up clay which has been fired once) gives a rough texture to the clay and discourages too much attention to detail.

For a plaster project the student starts by building (or finding) a cardboard box which corresponds to the size of the block he wants to work with. The inside surfaces are soaped and the plaster poured into the box. When the plaster has hardened it is an easily carved and relatively inexpensive sculptural material. A wax finish on the completed carving gives it a smooth texture that is pleasing to touch and easy to keep clean.

The opportunity to experiment with both the build-up process in ceramic sculpture and the cutting away or carving of plaster makes sculpture increasingly popular among high school art students — especially since their finished work finds ready acceptance as part of the decor of their homes. \*





## THE CITY – A ceramic sculpture by Peter Grippo

### ART APPRECIATION SERIES

E. O. R. FOUNDATION, INC.

Peter Grippo was born in Buffalo, New York, in 1912. When he was only 11 years old he received a two-year scholarship from the Director of the Albright Art School. Here his art work was of such high quality that he was awarded a second scholarship at the Art Institute in Buffalo in 1928. His abstract carvings in wood and stone soon won him favorable recognition and numerous prizes.

In 1939 Grippo moved to New York City where he continued to develop his own personal style as a sculptor and water colorist. *The City*, reproduced here, is an abstract rendering in terra cotta. Peter Grippo has this to say about the sculpture:

"The problem of movement has preoccupied me from the very beginning. For many years I have felt the lack of movement in sculpture. Rhythm is energy and motion — spirit is the fuel that keeps it moving. Movement is our machine age, churning energy and motion. I see people by the thousands, their heads and their hands move, it is all a vision of broken planes. We are not one, we are many. *The City* is a result of the people becoming buildings, pavements, becoming walking feet. Movement is the balance, the gravity and the dance of the spheres on their axis of space. I have preoccupied myself with imbuing my sculpture with movement."

*The City*  
is reproduced through  
the courtesy of  
The Museum of Modern Art

# WHAT DO YOU DO WITH CRAYON STUBS?



**By LOIS S. MATTHEWS**

Primary Teacher, College Avenue School  
Athens, Georgia

Over a period of time my class of 35 seven-year-old children accumulated quite a number of very short wax crayons. We did not want to discard the crayons if they could be used to advantage, so we decided to melt them and make paintings by applying the melted wax with a paint brush.

A muffin tin with eight rings, one for each color, was used for melting the crayons on a hot plate. Eight large paint brushes and white water color paper were assembled by the children.





Since there was some danger of the children burning themselves with the melted crayons, close supervision was necessary. I stood by the hot wax and as a child indicated the color he wished to use in developing his composition he was given a brush containing the desired color of wax. For this reason, and because the melted crayons hardened quickly, the number of children working with the wax at one time was limited to four or less.

Meanwhile, the other children in the class used different media in developing pictures. But every child in the room was given an opportunity to paint with the hot wax and each thoroughly enjoyed the experience. After all, variety adds spice to the art program! •





Untold stimulation for art students lies in meeting "experts" — distinguished artists like Fletcher Martin.

# ESCAPE FROM AN IVORY TOWER

**By RUTH MANEY**

Supervisor of Art

**and DORA MARY MacDONALD**

Director of Public Relations  
Duluth Public Schools

No really good school can be separated from the people in the community. Just as the school is a part of the community, so should art education escape its ivory tower and move beyond the art room.

We need to get community members involved with us in our activities. This is a two-way project: it means participation in "outside" activities and it means moving the community into the classroom. We can make use of human resources around us — those people with hobbies such as photography, ceramics, woodworking, painting, and even fly-tying. Then there are those men and women who use art in their business more than art teachers do — in advertising, display and printing. From all these human resources beyond the classroom, pupils get inspiration and motivation. They see art as a functional thing, not just a school subject taken for credit. Good teaching becomes better when the teacher is assisted by community helpers, and the public becomes more interested in its school.

An alert teacher plans opportunities for her pupils to move beyond the classroom. One art teacher in a Duluth senior high school appointed committees to work on a unit "Art in Our Community." One committee visited a new home, another went into the display department of a

TOWER...



Children learn about an old art when school custodian demonstrates spinning wheel he has repaired and learned to use.



Student looks into early American art in children's museum given to schools by Mrs. A. M. Chisholm.



Junior high school students gather around loom during community's Arts and Crafts Open House.



In study of community art, a modern home is opened to student committee.

store, another visited industry and another interviewed people with art jobs.

Committees from another secondary level art class arranged rooms in a model house in a furniture store, selecting furniture and fabrics and placing them to the best advantage.

Teachers make use of the Tweed Art Gallery, a gift of Mrs. E. L. Tuohy to the University of Minnesota, Duluth Branch. This young, active gallery is not just a place to see pictures. Fred Triplett, the curator, in seeking to develop a program for elementary school children, called upon the arts chairman of the Duluth Junior League to work with him. With the

sixth grade as a participating group, a committee of teachers helped the curator and League members to decide upon areas to be presented: color magic, playing with clay, puppets and marionettes, odds and ends, the A B C's of printing, it's fun to weave, and one world of art. League committees made and sent out attractively designed invitations.

School participation was on a voluntary basis. When 35 requests from teachers were received things started humming. Thirty League members formed seven groups. Each group, responsible for developing one part of the program, planned extensively with the curator, did research at the library and museums and established good art quality for the presentation. Each program was given five times, once a week for five different groups.

The presentations were colorful, lively, and geared to the level of the boys and girls. Included were demonstrations and things to hear, see, and handle. Children participated actively whenever possible, using clay, handling a loom or manipulating marionettes. Time was allowed for the young visitors to view the current exhibition in the gallery and to exclaim over the "object of the month."

Carry-over was evident as teachers reported that children experimented at home and in school with materials and processes they had seen in operation. One result was a puppet show on dental health. It doubled as a television program and thus local dentists became interested in art education.

The group who planned and presented the programs were not art teachers. They were just earnest young women actively concerned with service to their community. But they developed a keener interest in school art at the same time that they provided rich learning experiences for the children.

Classes visit the Tweed Gallery to see the monthly exhibitions. A tape recorder was tuned in on one visit to catch the curator's lecture, discussions and comments. The recording was edited and given as a radio program in a school series on KDAL.

When an expert is available, we try to make an opportunity for young people to meet him. Fletcher Martin, internationally known artist, was at Tweed Gallery recently, and visits of junior and senior high school art students were scheduled to see an exhibition of his work and to talk with him. Other artists of distinction have been brought to the community by the University of Minnesota for summer art classes.

Since it is good to move our "creations" outside of our schools, we held a city-wide exhibit for a month last year in the perfect setting of the Tweed Gallery. The theme was "Art as Self-Expression." Unlike exhibits of the work of gifted children, this one displayed drawings and paintings to show the close relationship between children's art expression and their growth from the scribbling stage through adolescence.

The Lakeshore Studio of our University on the shore of Lake Superior was the setting for a two-day Arts and Crafts Open House, which pupils in junior and senior high school art classes visited via school bus.

There were exhibits and demonstrations of screen printing, painting, enameling, stone-cutting, weaving and ceramics. Participating in the demonstrations were members of the University art department headed by Arthur Smith, public school art teachers, a doctor, an engineer, an office worker and three housewives. Next year, we hope to include among the participants a principal who is doing interesting lapidary work.

The A. M. Chisholm Museum in Duluth is a children's museum operated by the board of education. School buses, upon request, take classes there where they have an opportunity to see a wide range of permanent exhibits including the art of different lands and ages. The museum also sends materials to schools and holds art classes on Saturdays all year round.

The museum, which was begun several years ago by Miss Mabel Wing in one classroom, is now overcrowding a large residence given to the schools by Mrs. Chisholm.

The community moves into the school, augmenting the teaching staff. One evening, as he swept and dusted a room in an elementary school, the custodian noticed a bulletin board posted with materials for a unit on clothing. Among other exhibits, there were samples of raw wool. The next day, the custodian told the teacher that he had repaired a spinning wheel and his mother-in-law had taught him how to spin. He brought his spinning wheel to school and demonstrated an old art for the children.

The father of another school custodian, who had learned to do wood carving in Norway, gave a demonstration of this art in junior high school art classes. Many folk arts and crafts have been demonstrated by weaving, stitchery,

(continued on page 49)



Duluth Junior League invites sixth-graders' participation in program titled "The A B C's of Printing."



Student pictures himself on vacation, names it "Country Style."

Continuous line drawing at left is self-portrait by elementary student.

## JUNIOR ARTS to sponsor **CHILDREN'S EXHIBIT**

Outstanding drawings and paintings on theme "As I See Myself" to be shown at GALERIE ST. ETIENNE, New York, in May, 1955.

We want the children in *your* elementary and junior high schools to participate in a nationwide exhibition of drawings and paintings! Sponsored by *Junior Arts & Activities*, this important review of American children's art will be shown for the first time next May at the Galerie St. Etienne, 46 West 57th Street, New York City.

While there is no limit to the number of entries a school system may submit, teachers should choose carefully those examples which are the most personal and sincere expressions by children.

No prizes will be awarded but children whose work is accepted will be listed by name in a catalog of the exhibition and each will receive a copy of the catalog.

The June, 1955, issue of *Junior Arts & Activities* will carry a complete review of the exhibition including a list of all children represented. Due to the scope of the exhibit, no entries can be returned. \*



Junior high school student's self-portrait is in water color.

Left, first-grader caught vigorous movement of folk-dancing classmates.

## RULES FOR ENTERING EXHIBITION

**Theme:** "As I See Myself" is the title of this national exhibition. Children may produce self-portraits or pictures of themselves taking part in some activity.

**Eligibility:** Any child in a public, private or parochial school in the United States, from kindergarten through grade eight is eligible to submit drawings or paintings.

**Materials:** Drawings and paintings may be made on any type of paper or cardboard in color or black and white. Any art medium that will not smear may be used — crayons, pencil, inks, water colors or a combination of media.

**Size:** Maximum size for a drawing or painting is 18 x 24 inches. There is no minimum size.

**Matting:** The work submitted should **not** be matted. Junior Arts & Activities will provide mats for each picture included in the exhibition.

**Identification:** On the back of each entry must be printed the title of the picture, the name of child, his age, grade, school, city and state. It is requested — but not required — that each child write a short statement about his work and attach it to the back of his entry.

**Mailing:** All pictures must be mailed flat between heavy cardboards. They must be mailed postpaid and postmarked not later than February 1, 1955, to:

F. Louis Hoover, Editor  
JUNIOR ARTS EXHIBITION  
Illinois State Normal University  
Normal, Illinois

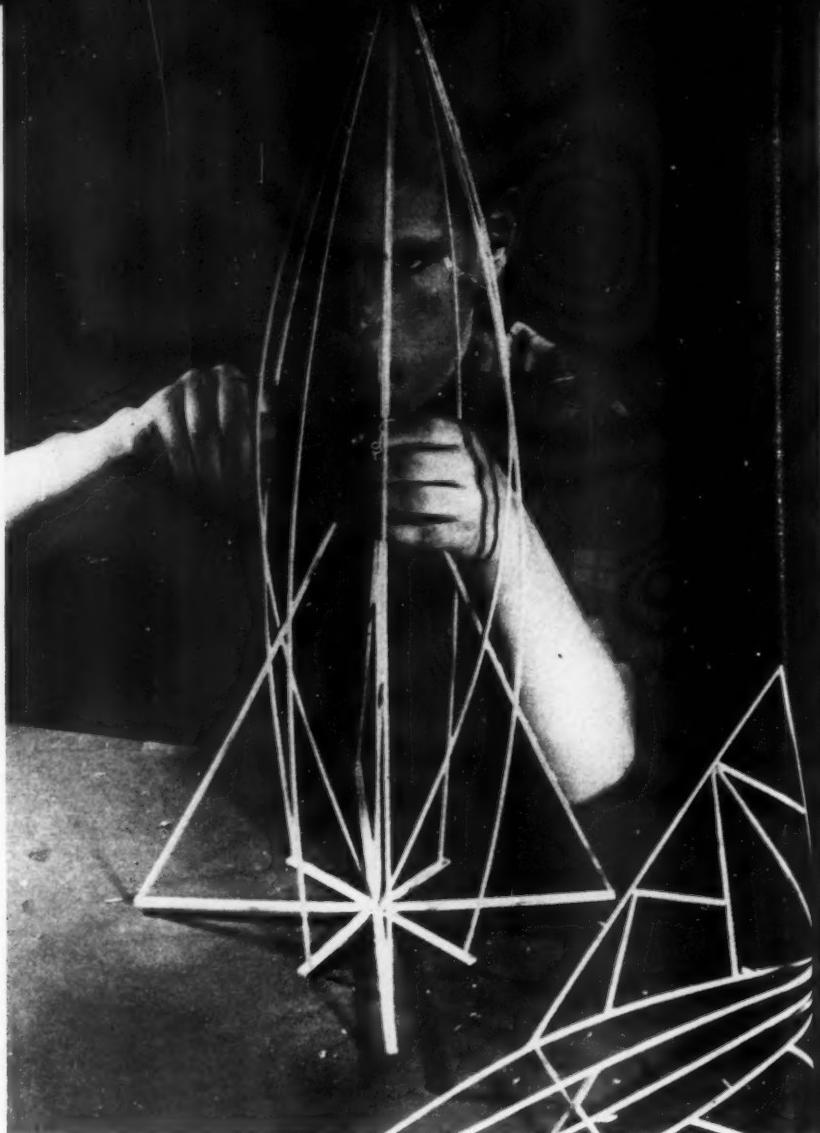
# David Demonstrates **BUILDING WITH BALSA**

By JOHN LIDSTONE

Supervisor of Arts and Crafts  
Vancouver School Board  
Vancouver, B. C., Canada

Photographs by  
**ROGER KERKHAM**

Division of Visual Education  
Department of Education  
Government of British Columbia



Construction in balsa is an activity that can be a most satisfactory art experience for students of the junior high school age group. On the one hand there is the instructor who is interested in teaching three-dimensional design and on the other hand, a class of boys not too interested in theories of design but perhaps fascinated with the possibilities of inventing and constructing rocket ships. The teacher who is quick to take advantage of such a situation will find that the creativeness which sometimes seems to be lacking in pupils at this grade level is really very much alive.

Inexpensive balsa stripping may be obtained from

most hobby shops and the other necessary materials such as knives, pins and glue create no problem.

While the possibilities in the choice of construction projects is limitless, the basic procedures in constructing with balsa are demonstrated in the photographic sequence which shows David designing and making a rocket ship. The pictures are arranged in strips so that they may be pinned to the bulletin board or used as a film strip in an opaque projector. In using this series of photographs as a teaching device, it is assumed that the teacher will explain to the children that this was *David's* invention and that each student will choose his own construction project. \*

David, a grade seven student, decides to design and build a rocket ship. First he cuts a balsa strip to form one of the basic members of model.



He marks out three other strips to make up main section of rocket ship and cuts them to length with his sharp knife.



To be sure of getting a clean cut he draws the blade across the strip with enough pressure to complete cut with one stroke. A tapered razor blade could be used instead of the knife.



He glues together the ends of two of his basic strips with quick-drying airplane cement.



To anchor and secure the joining of the two strips David runs a tiny pin carefully through the two strips.



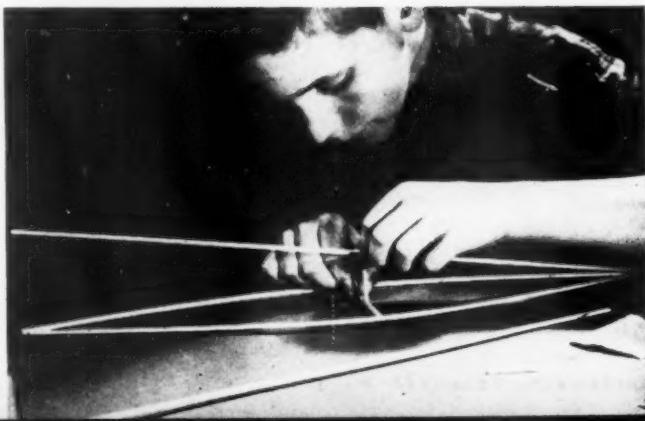
With the two ends firmly pinned and glued together, he estimates length of strut he should use to establish a pleasing curve for the main section of his rocket ship.



He cuts the strut and sands both ends. He has now gone through all the basic steps for balsa strip modeling — measuring, cutting, gluing, pinning and sanding.



With the other two long strips he tries to duplicate the pleasing curve established with the first two strips.





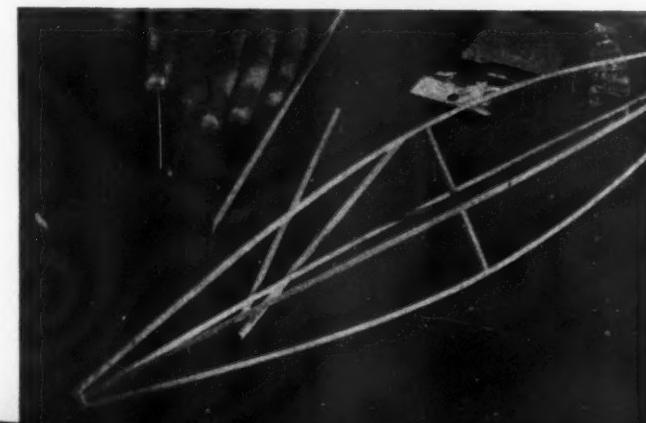
The third basic member is carefully glued and pinned into place . . .



. . . and when this step is repeated with the fourth long balsa strip the form of the body of the ship is complete.



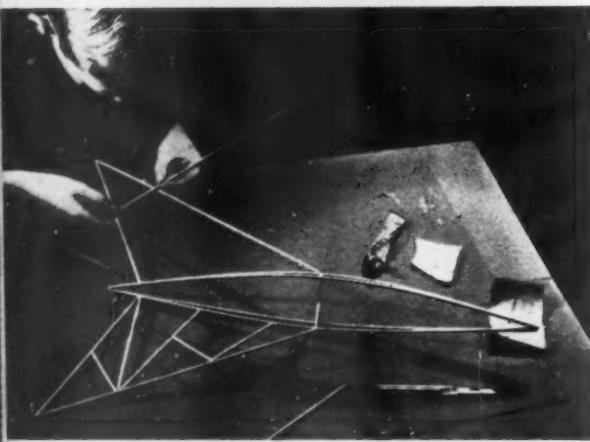
David is now ready to add other parts to the ship. He tries to visualize how long the tail assembly should be to achieve a graceful design.



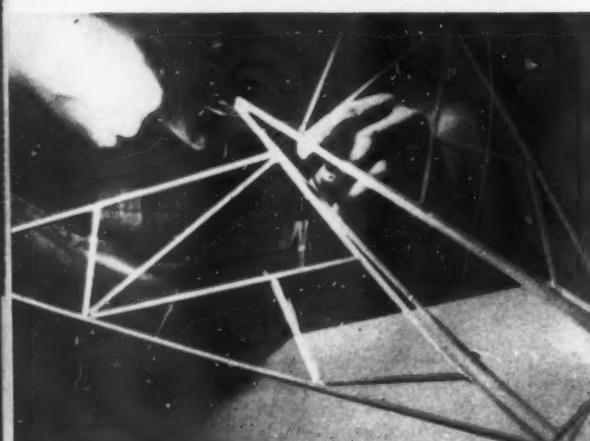
Having decided how long the tail pieces should be he measures and cuts them. Note that he cuts at an angle so the pieces will flare out from the body of the ship.



David glues the tail assembly into place and holds it until the airplane cement is firmly set.



Recognizing the need for variety in the lines of his model, he works out a pattern of cross-pieces in the tail assembly.



When the glue is set he pulls out some of the pins which held the model together while the glue was drying.



To complete the model he adds two additional fins to the tail. Finally, he goes over the entire model with fine sandpaper to remove surplus glue, scratches and uneven surfaces.

## AWARDS



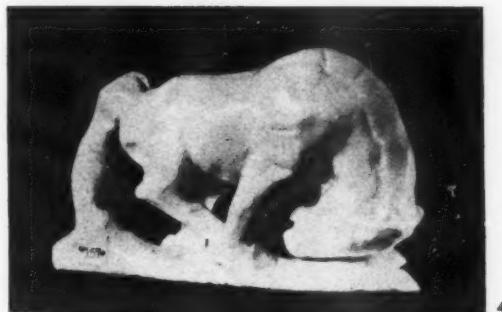
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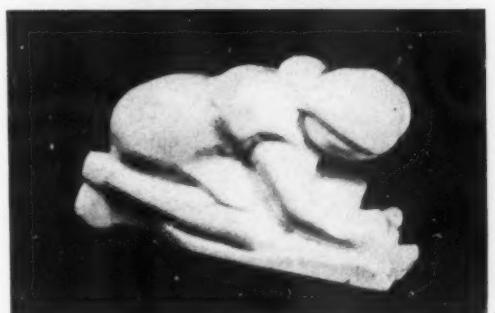
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5



6

Anyone viewing the thousands of entries in the 27th Annual Soap Sculpture Competition will agree that there is much to be said for soap as a simple and inexpensive carving medium. Like any other material, soap has its limitations but the prizewinning examples reproduced here show that soap sculpture can be an exciting activity at the junior and senior high school levels as well as the adult amateur level (over 18 years of age.)

This year the nine top honors were divided among seven states, starting in the east with New Jersey and traveling as far west as California. As has been the custom of the Committee in the past, traveling exhibits will be assembled from the soap sculptures submitted this year. As a public service they will be routed from the Committee's headquarters at 160 Fifth Avenue, New York City, throughout the schools of the nation. •

In the Senior Class (14 to 18 years), first, second and third prizes respectively were awarded for (1) "Refugees" by Maryellen Van Derziel, Detroit, Mich.; (2) "Tired," by Douglas Purcell, also of Detroit; (3) "Conversation" by Judith Wehrly, Boston, Mass. In the Junior Class, 13-year-old Maureen Shehorn, Lucerne Valley, Calif., took first with (4) "Herd Sire." (5) "The Hatcher" won second prize for Patricia McMasters, age 11, Pittsburgh, Pa. (6) "Scrub Woman" brought third prize to Trudy Childs, Pittsburgh, Pa. (7) Highest award in Adult Amateur Class went to Claudine Kelsey Paluzzi, Indianapolis, Ind., for "Composition."

7





**REFUGEES — Maryellen Van Derziel**

**JUNIOR ART GALLERY**  
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Beginning with an idea, a large bar of Ivory soap and a jackknife, my figures began to take the form of three people — a man, a woman and a child. They appeared to be refugees.

I thought it might be interesting to reproduce the soap carving in clay. As I worked with the clay new problems arose but I was able to solve them.

First, in real ceramic style, I built a hollow pyramid of clay adding a thick layer of clay at the top. Then I carved this hollow block of clay with my clay tool much like I carved my bar of soap.

Both statues were entered in contests. The soap carving won first prize in the National Soap Sculpture Contest. The clay replica won a Gold Key in the Scholastic Art Contest.

*Maryellen Van Derziel*

Age 17  
Cody High School  
Detroit, Michigan

the teacher's regime about order from  
shape and texture.  
to help us organize our visual world  
and make marks  
for others to read.  
spelling and reading  
are secondary to writing  
and drawing.

# STRING VENTURES INTO SPACE

By MILDRED GELLERMAN

Consultant, Elementary Education  
Seattle Public Schools



Breaking up space is a concept which can be understood very early in a child's art education and thus he begins to explore design. Of the variety of simple materials he may use, string is one of the most versatile.

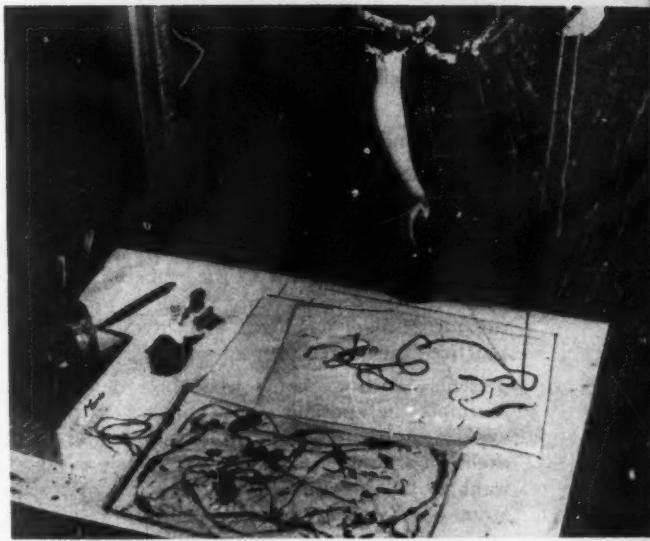
For example, a teacher can put across the idea of breaking up space by giving a youngster a 4-inch piece of two-by-four around which he winds some string. When pressed into a puddle of thick calcimine paint, the block picks up the color and transfers it to paper. The impression repeated again and again becomes an all-over pattern. The block is easy for the child to hold and manipulate. Warm and cool colors may be printed, one over the other, and black or a neutral color added for accent.

Any of these prints would make a textile designer envious. In a classroom the prints become book covers, folders for school work, covers for booklets, or gift wrapping. Every child can be successful in the use of the block printing.

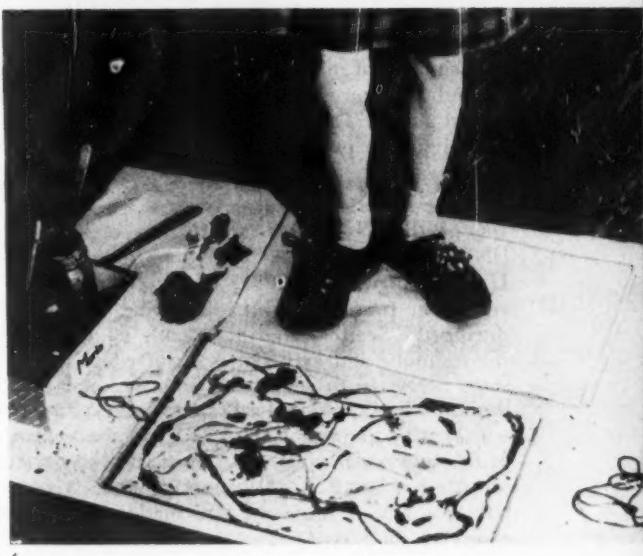
Another way of using string to break up space is the dipping method. The child dips a long piece of string in a jar of calcimine paint and lays it around as he chooses on a piece of newsprint. Next he lays another piece of newsprint on top and presses it down by walking on the top sheet. He may add other colors on different pieces of string. For solid shapes of color, he may tear up paper and apply paint to them. When these are placed painted side down where he wants them to print he proceeds with the same technique of walking on the top sheet of paper.

Another way of breaking of space with string is to lay it between two pieces of paper, then rub the flat side of a wax crayon on the top piece. The impression of the string comes through. The child may first use a warm color, then move the string a little and add a cool color, then spark the design with a touch of black. Over all this he may spread warm and cool water colors. Unusual color combinations result as the wax crayon comes through the water color (because of the "wax resist"). The child begins to learn what amazing things colors do when they lie next to each other.

There are many other ways of using string to break up space and in the elementary school this experience is not just manipulation of materials. It is real design and color learning. \*



3



4

(1) Second grade students at Van Asselt Elementary School, Seattle, Wash., are introduced to string as an art material. (2) They find endless design possibilities using string, calcimine paint and crayon on ordinary newsprint. (3) Designing by "dipping method," a second-grader lays paint-saturated string in a pattern that pleases her. (4) To print it, she lays another piece of newsprint on top and presses it down by walking on it. She may add other colors on different pieces of string or get solid shapes (as on piece in foreground) by printing ink-dipped paper scraps in the same way.

# PROFESSIONALLY SPEAKING...



By DERWIN W. EDWARDS

## International Society For Education Through Art

The INSEA is an organization founded for the purpose of associating throughout the world individuals and groups concerned with the promotion of education through art. For many years in many countries the approach to the teaching of the visual arts has been developing and people are seeking increasingly to enrich their lives through the practice and appreciation of art.

Teachers wish to know what new developments there may be, specialists need to communicate with experts elsewhere, and exhibitions of art are being exchanged between countries. Yet often those who want to be in touch with such activities are unaware of what is happening, those who want to consult with colleagues do not know with whom to communicate. The widening of the horizons of art education has created an urgent need for an organization on an international basis that would serve as a channel of information, an agency for exchanges and a center of coordinated research and concerted action. These are the services which INSEA is designed to provide.

INSEA has been founded by a group of people who were participants in a seminar on the Teaching of the Visual Arts which was organized by UNESCO and held at the University of Bristol, United Kingdom, in 1951. These specialists in art education from 20 countries, having experienced during the Seminar the inestimable value of sharing opinions and experiences, resolved to take the steps necessary to set up an international organization. They appointed a Preparatory Commission which, with the aid of UNESCO and the approval of the founder members, has initiated the Society, prepared its draft Constitution, planned a potential program of activities, and made the arrangements for the First General Assembly of the Society to be held at UNESCO House, Paris, July 5 to 10, 1954.]

Provisional officers and members of council have been named:

**Chairman:** Dr. Edwin Ziegfeld, Dept. of Fine & Industrial Arts, Teachers College, Columbia University, New York 27, New York, U.S.A.

**Vice-Chairman:** Dr. C. D. Gaitskell, Department of Art, Ontario Department of Education, Toronto, Canada.

**Secretary-Treasurer:** Miss Henriette Noyer, Centre Internationale de Pedagogie, Sevres, Seine et Oise, France.

**Assistant-Secretary:** Mr. Arno Stern, Centre d'Art

Enfantin, 30, rue de Grenelle, Paris, France.

Council: Mr. W. Barrett (New Zealand), Miss A. Hamaide (Belgium), Mr. Erich Rhein (Germany), Mr. Rikard Sneum (Denmark), Mr. Sam Black (U. K.), Mr. Carlo Leoni (Italy) and Mr. Osamu Muro (Japan).

## SERVICE OPPORTUNITY

Opportunities to teach in the Indian Schools are open to qualified elementary school teachers. Most of the available positions are located in the southwestern part of the United States although there are some openings in the northwest and southeast. Applicants must have successfully completed a full four-year course leading to a degree from an accredited college or university including or supplemented by course work in elementary education. Further information about these positions may be secured from the Bureau of Indian Affairs, Department of Interior, Washington, D. C.

## CLASSROOM TELECASTS

The first classroom telecasts in Ohio on a series basis were inaugurated last spring over Columbus Station WTVN by the Ohio School of the Air, Ohio University. The two series deal with art and science. Some 25 schools in Columbus, along with others in smaller communities, are cooperating in evaluating the effectiveness of the project as a tool for teaching these subjects. They are using the telecasts regularly in classroom programs. Both series are produced under the supervision of professors at the university. The Ohio School of the Air is part of the Bureau of Educational Research in the College of Education.

## U. S. ART SPECIALIST

As you probably know, Arne Randall resigned from his position as Art Specialist in the U. S. Office of Education some time ago. This means that the area of art education is no longer officially represented in Washington. It is most important that we have a well-qualified person appointed to this position at the earliest possible date. If you agree, won't you write a letter immediately to this effect to Mr. S. M. Brownell, Commissioner of Education, Washington 25, D. C.?

## CONFERENCE CALENDAR

Oct. 1, Ninth National Conference, County and Rural Area Superintendents, NEA, Washington, D. C.

Oct. 4-6, National Conference on Rural Education, NEA, Washington, D. C.

- Oct. 10-15, Association of School Business Officials of the United States and Canada, Los Angeles.
- Oct. 14-15, Thirty-Seventh Annual Meeting, American Council on Education, Chicago.
- Oct. 18-22, Forty-Second National Safety Congress and Exposition, Chicago.
- Nov. 7-8, Association of Urban Universities, annual meeting, Pittsburgh.
- Nov. 7-13, American Education Week sponsored by NEA, American Legion, U. S. Office of Education, National Congress of Parents & Teachers.
- Nov. 25-27, Thirty-Fourth Annual Meeting, National Council for Social Studies, Indianapolis.

#### **State Art Education Publications**

*Texas Trends in Art Education* is the official publication of the Texas Art Education Association. It is edited by Dr. Karl Schlicher, Department of Art, Stephen F. Austin State College, Nacogdoches, Texas. This publication is a very attractive and outstanding contribution to the field of Art Education.

*Show-Me-Art* is the official publication of the Missouri Art Educators Association. It is edited by Professor Verna Wulfekammer, University of Missouri, Columbia. Congratulations to this organization for producing a splendid publication for art teachers.

#### **Second School Facilities Survey Under Way**

The U. S. Office of Education is preparing the second phase of a nationwide school facilities survey. This report will indicate the facilities needed for the millions of additional children who will enter public schools during the next six years. The findings of the first study, "Report of the Status Phase of the School Facilities Survey," 140 pages, are available through the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C., for 70 cents.

#### **Progressive Architecture cites educational buildings**

In *Progressive Architecture's* first Design Award Program, the follow-

ing firms were cited for outstanding educational building design:

- Austin, Field & Fry — Humanities Building, University of California, at Los Angeles.
- Marcel Breuer and O'Connor & Kilham — Bantam Elementary School, Litchfield, Conn.
- Clarence Mayhew — Alumni House, University of California, Berkeley.

Nichols & Butterfield — Rocky Hill Jr., High School, Rocky Hill, Conn.

A. M. Kinney, Inc. — Charles Burchard, Director of Architecture — Elementary School, Madera, Ohio.

Hugh Stebbins Associates — The Country School, Weston, Mass.

Grasshold-Johnson & Associates  
(continued on page 44)



## **So You Want a Picture File**

Here's new booklet tells you exactly how to go about getting up a picture file. Easy and interesting. Also shows tried-and-tested ways of using to get most out of file. And the price of booklet only 50¢.

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**Chapter 2** takes up types of pictures suitable for file and where to look for them; lists some sources of free and low-cost pictures, posters, and other visual materials.

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# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

TEACHING ART IN THE ELEMENTARY SCHOOL by Margaret H. Erdt, Rinehart and Company, Inc., 232 Madison Ave., New York 16, New York, 1954, \$6.00.

Margaret Erdt is Supervisor of Art Education in the San Diego, California, City Schools. Drawing upon a wide range of source material and her experience as an art supervisor, Miss Erdt has sought to give her readers as complete a picture as possible of the role of the teacher in helping the child to realize his potential creative and esthetic strengths.

The author has developed her text so that each concept is projected through a description of a typical classroom situation. *Teaching Art in the Elementary School* centers its attention on the why, how and what of art in the school. As to "why" Miss Erdt has written as though she were orienting the new teacher or teacher-in-training to some of the everyday problems of teaching. If the reader wishes to explore further or more deeply into the concepts upon which the experiences are based, Miss Erdt has provided questions and a list of references at the end of each chapter.

The "how" and "what" in *Teaching Art in the Elementary School* are spelled out in descriptions of art activities which Miss Erdt has observed in San Diego and various parts of the country. While the art experiences described are varied, typical, and in some instances unique, there is a tendency to create prototypes for units of teaching. For example, a group of activities is described in detail for a unit on "Shopping in a Market." An imaginative reader (and the children with whom he plans) will see many possibilities beyond those described. The unimaginative teacher will tend to use these activities as patterns for repeated use in teaching these units. There is a tendency to give the word "activities" the same meaning as "art experience." The latter, so personal and dependent upon the values that shape the individual's perception, cannot always be isolated from the whole of a child's learning and described as a step-by-step process. One would assume, then, that the author intends for her readers to associate "art activities" with the process and techniques and the art which results from them.

Techniques, procedures and sources of supply are detailed in each activity described. The text is richly illustrated with good photographs and a portfolio of excellent color plates of paintings by children.

Miss Erdt stresses the need for interaction between art and other learnings in the curriculum. Each unit is suggested as growing out of such areas as social studies, language arts or music. The importance of group experiences is pointed out by the author. The potentialities for discovery, sharing, creating and evaluating are underscored. Particular attention is given to the evaluative process in each learning situation.

*Teaching Art in the Elementary School* recognizes the relationship of the world outside the school to art in the school. The book points out that the Girl Scouts, Cubs and church organizations all contribute to the child's creative experiences. The quality of these community activities is often influenced by the effectiveness of the art in the school. The school often reaches out to the community through its art program, Miss Erdt observes.

In using *Teaching of Art in the Elementary Schools* as a source book for teachers in training and for the in-service training of teachers, readers might well follow the author's admonition:

"A program of art experiences for children belongs to the children, and if a program should be planned otherwise in the mistaken belief that adult standards of achievement are right for children, then the program is of no value in the elementary school. Since art is an experience, a good program will draw upon the life experience of children and on an understanding of their interests and enthusiasms. A good program will be directed to meet unexpected changes in normal growth. A teacher cannot always know in advance what specific direction a program will take or how fast the children will move ahead . . . For a teacher to ignore all possible sources of inspiration would be to put art back in the copybook era and rule creativity out of existence."

\* \* \*

YOUR CHILD AND HIS ART by Viktor Lowenfeld, The MacMillan Co., New York, New York, 1954, \$6.50.

It is encouraging to note the increasing number

Book reviewer Ivan Johnson is offering to JUNIOR ARTS & ACTIVITIES readers a list of the best books on art education which have been published in the last two years. For your copy, write to:

Mr. Ivan Johnson, Head, Department of Arts Education, Florida State University, Tallahassee, Florida.

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Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich.

of good books on art education written especially for parents. The latest — and perhaps destined to be one of the most popular — is Viktor Lowenfeld's *Your Child and His Art*. Lowenfeld, the author of the more technical *Creative and Mental Growth*, has written his latest book in a simple, direct manner. It is organized around questions about child art most frequently asked by parents. The author cautions his readers that *Your Child and His Art* is written with the average child in mind and that "no attempt is made to use art as a therapy for abnormal cases or as a substitute for any necessary clinical counseling." He advises parents that "it would be entirely against my feeling and desires to make the home the place for it." This word of caution is a wise one; recent articles in the press have often misled the parents to view their child's art expression as an excellent medium for home psychoanalysis.

Since the publication of *Creative and Mental Growth*, Lowenfeld has given numerous lectures from coast to coast. The questions and answers from these lectures have been collected and organized into a very readable and logical sequence. An indication of the pertinence of these questions, often asked of all teachers of art, may be seen in such as these:

Why is it important that my child create?

How do I interfere with my child's art?

How can I foster my child's art? Can I work creatively with my child?

Should I encourage my child to participate in contests?

When should children begin to draw or paint?

The author wisely recognizes the parents' concern for children at particular developmental levels. Sections of the book are devoted to questions about children two to four years of age, four to seven years of age, etc.

Lowenfeld's answers to these questions are open-ended. He has not given absolute answers. Some of his solutions possibly may be questioned by art (continued on page 45)

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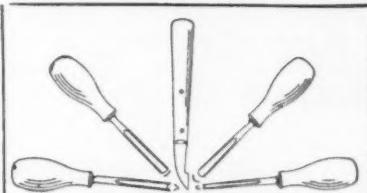
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# SHOP TALK

## NEW CRAFT SET

A new craft set, designed to simplify the use of spatter ink, has just been developed by the SANFORD INK COMPANY of Bellwood, Illinois. The ink in this set is said to be color-fast on all fabrics. This set, called "The Sanford Spatter Craft Stencil Set," contains a spatter gun, eight bottles of spatter ink and six sheets of stencil paper. The cover of the package lists many applications in which fabrics can be decorated by means of these stencils, with permanent color that can be washed or dry-cleaned. For further information write SANFORD INK COMPANY, Dept. JA, Bellwood, Illinois.

• • •

## POTPOURRI OF RARE ART MATERIALS

Here's a tantalizing treasure package for craftsmen in any field. It includes (a) exotic tropical woods—one lb. of assorted slabs and pieces of congo ebony, coco bolo, rosewood, lignum vitae, macassar ebony, and koromundel. Each piece is identified. (b) Ele-

phant ivory —  $\frac{1}{4}$  lb. mixed lot of seasoned chunks, rods and sections. (c) African Buffalo horn — one dozen assorted tips, rounds and pieces. (d) Stag horn crown — a fine example, strange to look at and stimulating to work with. The entire lot of exciting materials is only \$5.00 postpaid from the studio of SAM KRAMER, Dept. JA, 29 West 8th Street, New York 11, New York.

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## ALPHACOLOR CRAFTMIX

The WEBER COSTELLO COMPANY, the manufacturers of Alpha Art Materials, have just announced the introduction of a new Alphacolor product known as Alphacolor CRAFTMIX. This new mixing medium is intended for use with Alphacolor Dry Pigment. CRAFTMIX is a white, creamy material that mixes quickly and easily with Alphacolor Dry Pigment to make a beautiful, waterproof, glossy paint that can be applied in many different ways to a wide range of surfaces. These uses include silk screen, finger painting, brush painting, textile painting, modeling and others.

To set Alphacolor CRAFTMIX you simply apply heat. This can be done in an oven, with infrared lamp, a hot iron or an ordinary lamp bulb of high wattage. CRAFTMIX is available in 4-ounce and pint jars. For further information concerning CRAFTMIX write to WEBER COSTELLO COMPANY, Dept. JA, Chicago Heights, Illinois.

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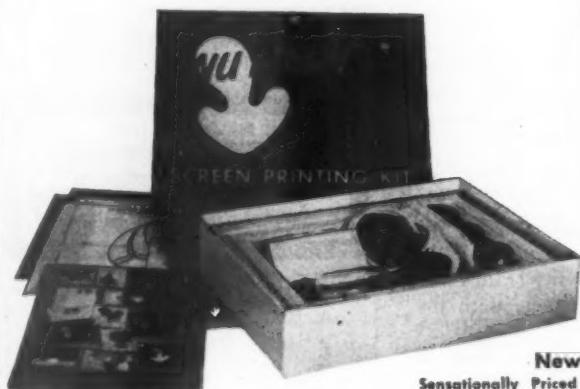
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(continued on page 46)



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# ONE-STOP SHOPPING

## Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (\*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

### ART SUPPLIES

**Catalogue.** New York Central Supply Co., 62 Third Ave., New York, N. Y. Adv. on page 41. No. 406.

### AUDIO-VISUAL

Details of "How Teachers Are Using Hand-made Lantern Slides," Keystone View Co., Medville, Pa. Adv. on page 51. No. 417. Listing. Dr. Konrad Prothmann, Dept. 1, 7 Soper Ave., Baldwin, L. I., N. Y. Adv. on page 44. No. 423.

**\*Catalog** 35 cents. Dr. Konrad Prothmann, Dept. 1, 7 Soper Ave.; Baldwin, L. I., N. Y. Adv. on page 44.

List of Art Films. International Film Bureau, Inc. Dept. J, 57 E. Jackson Blvd., Chicago 4, Ill. See adv. on page 44. No. 428.

### BRUSHES

Dong Kingman Reprint. M. Grumbacher, Inc. 484 W. 34th St., New York 1, N. Y. Adv. on page 47. No. 416.

28-page "School Approved Brushes by Delta" catalog. Write on school stationery to Delta Brush Mfg. Corp., 119 Blecker St., New York 12, N. Y. Adv. on page 51. No. 418.

### CERAMICS

Seramoglaze folder and price list. Favor, Ruhl and Co., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 46. No. 401.

### CHALK

Sample. Weber Costello Co., Chicago Heights, Ill. Adv. on page 45. No. 412.

### CRAFT SUPPLIES

**\*Catalog.** Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 41. No. 405.

**List of Supplies.** Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 41. No. 405.

8 page folder on woodcarving tools. Frank Mittermeier, 3577 E. Tremont Ave., New York, N. Y. Adv. on page 41. No. 408.

28 page catalog. Dept. T9 X-Acto, Inc., 48-41 Van Dam St., Long Island City, N. Y. Adv. on page 47. No. 422.

16 page booklet "Helpful Hints" on use of modeling tools. Dept. T9, X-Acto, Inc., 48-41 Van Dam St., Long Island City 1, N. Y. Adv. on page 47. No. 414.

**Catalog.** Colorful Crafts Catalog. The O-P Craft Co., Inc., Sandusky, Ohio. Adv. on page 41. No. 407.

**Catalogue.** Western Crafts & Hobby Supply Co., 307 Harrison, Dept. 0, Davenport, Iowa. Adv. on page 44. No. 410.

**Illustrated catalog.** J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 44. No. 427.

**96-Page Catalog.** Eastern Handicraft Supply Co., Inc., 151 Spring St., Room 69, New York 12, N. Y. Adv. on page 41. No. 431.

### FELT TIP MARKER

**Flo-master School Bulletin.** Cushman and Denison Mfg. Co., Dept. J-16, 153 W. 23rd St., New York 11, N. Y. Adv. on page 45. No. 429.

### INKS

**Further information.** Sanford Ink Co., Dept. JA, Bellwood, Ill. See Shop Talk. No. 420.

### LEATHER

**Catalog No. 9.** The Longhorn Co., P. O. Box 6566, Dept. JR, Dallas 4, Texas. Adv. on page 44. No. 430.

**Do-It-Yourself Leathercraft Catalog.** Tandy Leather Co., Box 791-LF, Ft. Worth, Tex. Adv. on page 44. No. 425.

### METALS

"Enameling on Copper and Other Metals" book. Thomas C. Thompson Co., 1539 Deerfield Rd., Dept. JA, Highland Park, Ill. Adv. on page 44. No. 411.

**Instruction Booklet and Metal Price List.** Craft Div., Metal Goods Corp., 614 Rosedale Ave., St. Louis 12, Mo. Adv. on page 46. No. 413.

**\*24 page booklet** "Amaco Metal Enameling" —25 cents postpaid. American Art Clay Co., 4716 W. 16th St., Indianapolis 24, Ind. Adv. on page 44.

### MUSIC

**1954 E.M.B. Guide.** Educational Music Bureau, Inc., 30 E. Adams St., Chicago 3, Ill. Adv. on page 50. No. 415.

### PAINTS AND CRAYONS

**Water Color Idea Folder.** The American Crayon Company, Sandusky, Ohio. Adv. on back cover. No. 419.

**Booklet No. 7.** Dept. JA, Wilson Arts & Crafts, Faribault, Minn. Adv. on page 42. No. 409.

**Further Information concerning CRAFTMIX.** Weber Costello Co., Dept. JA, Chicago Heights, Ill. See Shop Talk. No. 421.

**Colorful and informative Crayrite Crayon circular,** "Getting the Most Out of Crayons." Milton Bradley Co., Dept. JC-47, Springfield 2, Mass. Adv. on page 2. No. 426.

### PLASTICS

**Catalog and Price List.** Bulk Plastics. Interstate Training Service, Dept. C-49-J, Portland 13, Ore. Adv. on page 41. No. 402.

**Catalog and Price List.** Plastic Project Kits. Interstate Training Service, Dept. C-49-J, Portland 13, Ore. Adv. on page 41. No. 403.

**Folder, Plastics Training Course.** Interstate Training Service, Dept. C-49-J, Portland 13, Ore. Adv. on page 41. No. 404.

### WEAVING SUPPLIES

**Illustrated Leaflet.** January and Wood Co., JA-9-45, Maysville, Ky. Adv. on page 48. No. 424.

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## Professionally

### Speaking . . .

(continued from page 39)

and Perkins & Will — Brookfield Union Free High School, towns of Brookfield and New Berlin, Wis.

William Corlett and Peter H. Skaer — Elementary School, Napa, Calif.

Kenneth W. Brooks — New High School, Coulee City, Wash.

### National Conference on Education

In his message to Congress, President Eisenhower announced his intention "to call a national conference on education, composed of educators and interested citizens, to study the facts about the nation's educational problems and recommended sensible solutions."

Action by both houses of Congress to appropriate funds for the proposed conference is expected in the near future. During the next two years individuals and groups from every state will cooperate in planning for and participating in conferences in their own states and in Washington.

### NEA TODAY

All of the many departments of the NEA are concerned with the problems of classroom instruction, materials for instruction in the curriculum and the administration of the school program. Through the programs of all these departments a substantial contribution is made each year to the educational profession, the welfare of children and youth, and to the over-all program of the National Education Association.

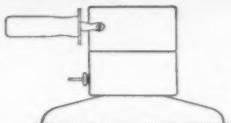
We should work together as a united profession dedicated to the task before us. Join and support the work of the NEA and of your specialized department. \*

### FREE CURRICULUM MATERIALS

The live curriculum materials you need to supplement and vitalize textbook teaching are listed, classified, and indexed in the *New 1954 Elementary Teachers Guide To Free Curriculum Materials*.

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## **Books**

(continued from page 41)

educators who differ in their approach to children's art. However, the author has given the most direct answers yet published to parents' questions on the art expression of their children. Despite the author's intentions, their probably will be instances of a parent-reader beginning to read into his children's art certain creative behaviors which are not actually there.

*Your Child and His Art*, along with two earlier publications, Daniel Mendelowitz's *Children are Artists* and Laura Bannon's *Mind Your Child's Art*, would be a valuable addition to a P. T. A. bookshelf or to a parent's corner in a community library. Although this book was written for parents, it is a book which should interest teachers and school administrators.

• • •

**EDUCATION AND ART**, a Symposium of Writings Sponsored by Unesco, edited by Edwin Ziegfeld. Available through Columbia University Press, 2960 Broadway, New York 27, New York, 1953, \$5.00.

At the Unesco Seminar on The Teaching of Visual Arts in General Education held in 1951 in Bristol, England, the participants recognized the need for increased international communication among people concerned with art education. *Education and Art*, a collection of writings by leading art educators from more than 30 countries, is a step toward fulfilling that need. It is organized into sections under such headings as The Nature of Creative Activity and Art Education, The Growing Child and Creative Art Teaching, Administration for Education, Art and the Community, and others.

While the contributions are at times uneven and often repetitive, there are some pertinent statements by Herbert Read, Viktor Lowenfeld, Edwin Ziegfeld, Thomas Monroe and C. M. Gaitskell, who are well known to art educa-

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tors in the United States. One of the greatest assets of *Education and Art* is its introduction of some very capable writers on art education from other countries. The articles by Piero Bargellini (Italy), Abul Kalam (India), Jean Paiget (France), Borge Risøe (Norway), L. Barclay-Russell (United Kingdom) and W. D. Wall (country not given) are particularly noteworthy.

While *Education and Art* offers no startling ideas nor indicates no new areas in art education, it is a symbol of a world-wide awakening to the importance of art education. The participants in the symposium state that the movement to develop some form of international art education organization is for the purpose of communication and exchange of ideas rather than to achieve any uniform practices.

The illustrations, bibliography and photographs are good and serve to complement the text. The colored illustrations are especially interesting.

The book will be a revelation to art educators in the United States in that it will make us aware of the rapid maturation (and in some instances a long tradition) of art education in various countries. Further, the book reveals the potentialities of art education for creating better cultural understanding \*

## Shop Talk

(continued from page 42)

self-hardening products it is offered to schools at a special price to meet the demands of teachers and the needs of children. Write Montgomery Studio, Dept. JA, Broad Run Road, R. D. 4, West Chester, Pa.

## NEW CERAMICS AND SCULPTURE CATALOG

A new catalog of tools, materials and supplies for sculpture and ceramics has been announced by Alex Ettl, director of SCULPTURE HOUSE. The catalog covers a wide



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Another outstanding book on color cut-cuts by Minnie McLeish. Excellent aid in teaching young children color, design and form. Shows how to tell stories with cut-outs, using "key" color and one other. Illustrates "warm" and "cool" colors . . . helps to teach the relation of each. Progresses from simple cut-outs to more elaborate esthetic designs. Stresses "things as a whole" — things within a given background in rhythmic relation to that and to each other. 56 pages. (Book No. 1 in coupon) \$1.85

## ART FOR YOUNG AMERICA

Written on the Junior High School level, this textbook on art appreciation is of value to all pupils, talented or not. A practical foundation for specialized courses. Well illustrated. By Michael et al. 302 pages. (Book No. 2 in coupon) ..... \$3.20

## SELF EXPRESSION THROUGH ART

Comprehensive book covering such factors as design, correlating art with life and how to carry out art programs. Suggested activities for every month of the school year. By Elizabeth Harrison. (Book No. 3 in coupon) ..... \$4.00

## ART EDUCATION IN THE KINDERGARTEN

Helps to interpret the various forms of expression which children adopt. Includes guidance of kindergarten children in art. By C. D. and Margaret Gaitskell. (Book No. 4 in coupon) ..... \$1.50

## ART EDUCATION FOR SLOW LEARNERS

A definite aid in the use of art as an efficient educational medium for slow learning children. Discusses art techniques and materials suitable for them. 23 illustrations. By C. D. & Margaret Gaitskell. (Book No. 5 in coupon) ..... \$1.75

## NEW MODELLING FOR TERRACOTTAS

Covers in a thorough, yet simple, manner the modelling of clay as a means for the development and expression of a sense of form in older children and adults. Amply illustrated, it concisely covers the project from clay as a vehicle of expression to its preparation for the kiln and surface finishing. Contains excellent appendices including suggestions on teaching the subject in schools. By John Nowick. (Book No. 6 in coupon) ..... \$1.50

## ART AND CRAFTS IN OUR SCHOOLS

Gaitskell (Book No. 7 in coupon) ..... \$1.75

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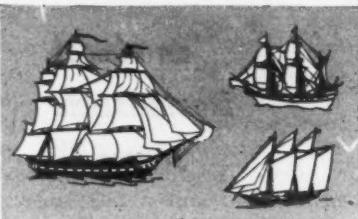
Most of the tools are shown in the catalog full size. A special section of the catalog is devoted to tools and equipment for pottery and ceramics. The catalog is available free to artists and teachers writing for it to SCULPTURE HOUSE, Dept. JA, 304 West 42nd Street, New York 36, New York.

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## Art Center

(continued from page 16)

out is of wrought iron, upholstered in plastic-coated materials in tones of terra cotta, turquoise, citron and dark bronze. Tables have wood-grained laminated plastic tops. The large redwood boxes with tropical plantings and the expanded metal dividers provide an accent in dull black. One club room has encyclopedia-patterned wall paper in brown and lime.

The Recreation Commission's program is an ambitious one and its many activities are coordinated with those of the Junior Center and with the Commission's regular programs in the children's outdoor theater and amphitheater, both on the Mosswood Playground. Recre-



ation leaders conduct creative dramatics and music, modern, social and folk dance classes for youngsters and teen-agers, puppetry and stagecraft, all types of crafts and hobbies, organized games and contests, special events, interest clubs and social get-togethers for all age groups. The recreation building is open daily from two to ten P. M.

The junior museum has brought an entirely new activity to Oakland and presents ever-changing exhibits and collections along art and historical lines. The planners aim to teach by visual and tactful methods the progress of western civilization and the cultures of

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other countries. This plan is in sharp contrast to other west coast children's museums which feature nature and science.

The exhibit titled "Going Places" showed various means of transportation — from self-propelled humans to jet-propelled airplanes — through the display of 3-D objects, pictures, and colored slides. Future exhibits are being planned to supplement elementary school subjects and school groups will soon be touring the museum. Also in the planning stage is a mobile unit to visit outlying schools. The junior museum is open six days a week, Tuesday through Sunday, under the direction of the Junior League.

The Art League has after school and Saturday morning classes in painting, drawing, elementary sculpture and clay work. Once weekly there is instruction in theater crafts by a representative of the Children's Theater Association.

A warm welcome seems to emanate from the building itself. Centrally located in this metropolitan city of about 395,000, the new art center is giving to boys and girls, talented or not, almost unlimited outlets for their creative instincts. Through games, story hours, the junior museum and activity clubs, the children get exciting fun and learning in dramatics, crafts, painting and drawing, music, puppetry and the dance. Oakland youngsters have the opportunity to develop manual skills and interests for lifelong pleasure. \*

## Ivory Tower

(continued from page 25)

carving, silver and costumes borrowed from homes.

A commercial artist talked before a senior high school art club. People who have visited other parts of the world have been generous in showing slides, films and objects they have brought back from their travels. Parents and teachers, as well as children, have exhibited in school hobby shows everything from bird houses to hooked rugs.

The local Garden Flower Society demonstrated flower arrangements and holiday decorations of surprisingly good art quality. Members work with children on the annual flower and vegetable shows in some elementary schools.

An art shop prepared exhibits of good prints and art objects for the schools. Stores have made displays

of inexpensive, well-designed objects for the home.

At a PTA meeting, a teacher put out art materials for parents to use, giving them a chance to try out methods and materials used by their children in school. The experience encouraged parents to develop their talents, to enjoy art as a means of self-expression, and

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to better understand their children's creative efforts.

Service is an inspiration for art expression. Through the American Junior Red Cross, junior and senior high school students participate actively in the International School Art Program and have the opportunity to see slides of work from schools in other parts of the country and world. They also prepare albums for schools overseas. They make holiday articles for men in the armed services, for children in hospitals and for old people. Such service is of real worth, an adventure in human relations.

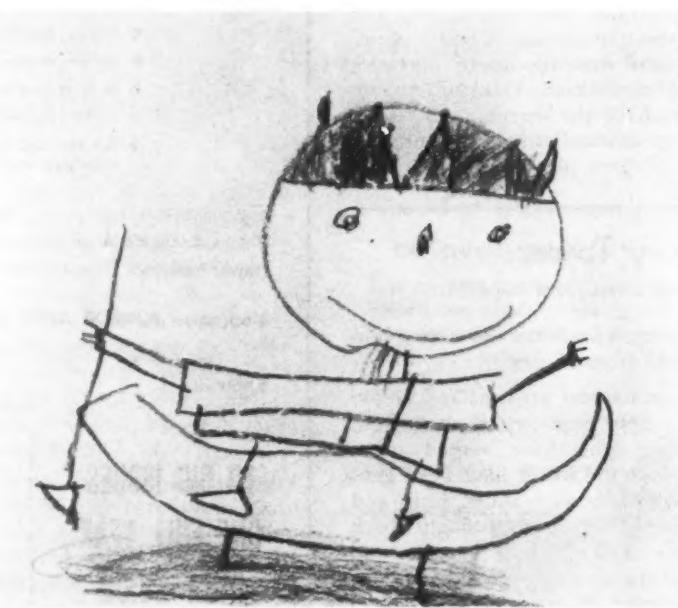
Brotherhood Week, the Community Chest campaign and Clean-Up Week provide other opportunities for service, if only in meaningful poster-making. Duluth school children cooperate with the Women's Institute in Clean-Up Week, planting shrubbery and helping to beautify school grounds.

Television provides a new medium for art expression. Margaret Mead, the noted anthropologist, has said, "Teachers who never heard of a radio until they were grown up have to cope with children who

have never known a world without television." Both teachers and pupils seem to cope very well. Besides two puppet shows by elementary school children, an art class gave a TV program before Christmas, working on holiday decorations. For other programs, art students have made posters and have experimented with color for television.

Inspiration for art can be found in exchange exhibits between schools, in visiting other schools, in field trips to observe people at work and in nature trips. Through sketching out-of-doors, a young person can discover and invent new art forms reflecting the traditional rhythms of the community. He can learn to use materials in his own environment — red clay, waste materials from industry or home or left-overs from shops.

Art education today has the whole community for its classroom and the people in the community for its teachers. Art expression is no longer limited to those gifted few who have a talent for painting or drawing. Art is used in the home, in industry, in the whole community, by work-a-day people. Art is for everybody. •



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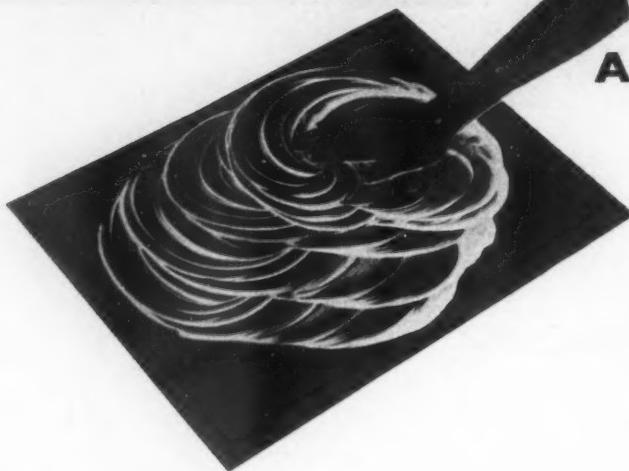
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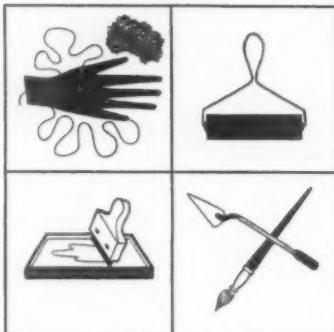
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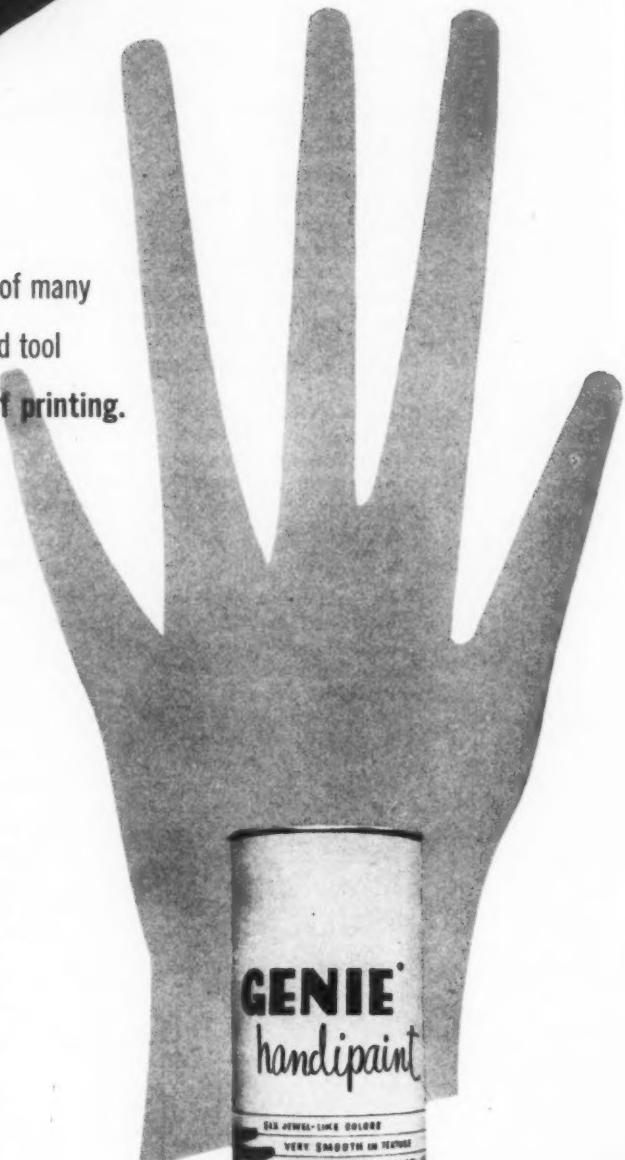
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